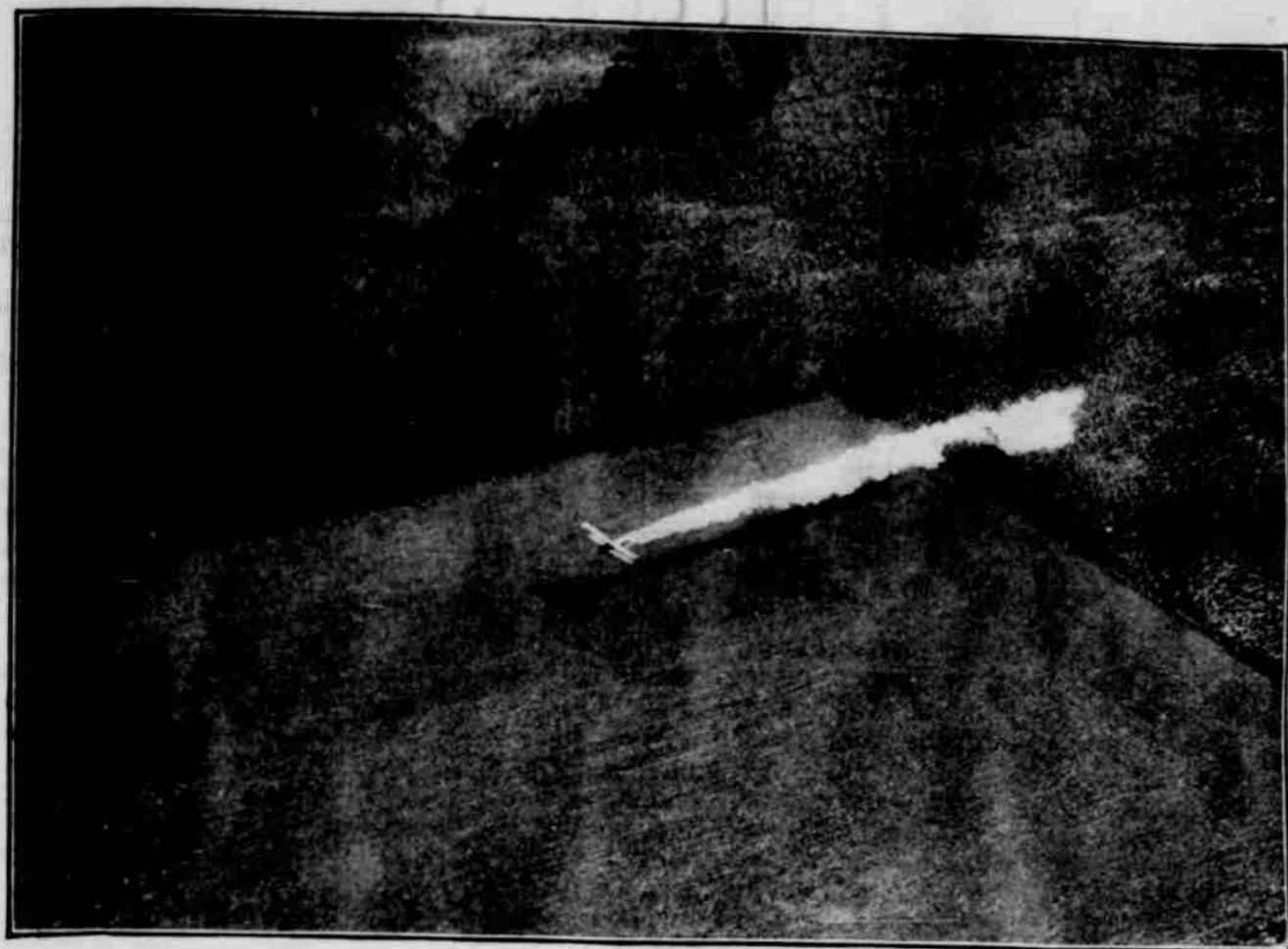


## Using the Airplane to Destroy Insect Pests



Airplane spreading insecticide over a grove in Ohio. Photo taken from another airplane.

HOW much advanced has become the various phases of human activity to which the airplane has been associated, is attested by an experiment in Ohio a short time ago. A farmer near Dayton had been busy trying to devise a plan for saving from destructive insects thousands of trees in a grove which he owns. He labored hard to achieve his purpose without success. He was able to spray the lower limbs of the trees, but the tops, where much of the harm was being done, remained virtually untouched by his efforts. The state agricultural experiment station at Wooster, Ohio, was communicated with. Officials of that institution suggested that the use of the airplane might result in putting a stop to the damage being done to the trees. At any rate, it was worth the effort. The McCook Experimental Post at Dayton, where all engineering work with government airplanes is carried on, was communicated with and fell in with the plan. The result was that Lieutenant John MacCready volunteered to help the farmer. He took one of the experimental airplanes from the field, attached a box of insect powder beneath the body of the ship, flew over the grove and distributed, through a process of sifting, 100 pounds of insecticide. The device operated on the principle of a flour sifter and it worked perfectly.

The McCook Field has announced its willingness to cooperate with all farmers who may be needing an agency to relieve them of insects. The airplane, it is said, fits in admirably with this new process. Lieutenant MacCready had to fly low and skim over the tops of the trees, but his skill enabled him to do this without more than ordinary danger to himself.

### Estimating Your Vocabulary

THE average adult is supposed to have a vocabulary of 11,700 words and the superior adult one containing 13,500 words or more. Experiments made by specialists at various universities have shown that by using a test, like the one given below, requiring only a half hour or less, the vocabulary of a person may be gauged so accurately that the margin of error does not exceed five per cent.

The method used to arrive at this result is that known as sampling. The last word in every sixth column of a dictionary containing 18,000 words is selected for the test. A list of 100 such words is compiled. A dictionary with 18,000 words is presumed to contain only the common terms in ordinary use.

The person taking the test is asked to tell the meaning of the words in this list. The number of correct answers multiplied by 180 indicates the size of his vocabulary. If he possesses average intelligence he should be able to give correct definitions of 65 out of the 100 and his total vocabulary would equal 65 times 180, or 11,700.

If you stood by the side of a leading highway and for half a day tabulated the different makes of automobiles that passed, you would be able to estimate pretty closely the number of machines of each make in the county. You would exclude machines with license plates from other states. You would express your results in terms of percentages, then get figures from the license board on the total number of machines registered and then you could compute your final figures on the assumption that the distribution of makes in the county as a whole would be the same as on the stretch of road you had under observation.

Professor Lewis Terman's vocabulary test is the one most widely used. We give only every other one of his 100 words, so you will multiply your correct answers by 360 and thus obtain the figure showing the size of your vocabulary. You are not expected to give a precise dictionary definition, but merely to show that you know the meaning of a word with reasonable accuracy.

- |                 |                   |
|-----------------|-------------------|
| 1. Orange       | 26. Conscientious |
| 2. Bonfire      | 27. Charter       |
| 3. Straw        | 28. Coinage       |
| 4. Roar         | 29. Dilapidated   |
| 5. Haste        | 30. Promontory    |
| 6. Afloat       | 31. Avarice       |
| 7. Guitar       | 32. Gelatinous    |
| 8. Mellow       | 33. Drabble       |
| 9. Impolite     | 34. Philanthropy  |
| 10. Plumbing    | 35. Irony         |
| 11. Noticeable  | 36. Embody        |
| 12. Muzzle      | 37. Swaddle       |
| 13. Quake       | 38. Exaltation    |
| 14. Reception   | 39. Infuse        |
| 15. Majesty     | 40. Selectman     |
| 16. Treasury    | 41. Deceit        |
| 17. Misuse      | 42. Laity         |
| 18. Crunch      | 43. Fen           |
| 19. Forfeit     | 44. Sapient       |
| 20. Sportive    | 45. Cameo         |
| 21. Apish       | 46. Theosophy     |
| 22. Snip        | 47. Precipitancy  |
| 23. Shrewd      | 48. Paleology     |
| 24. Repose      | 49. Homunculus    |
| 25. Peculiarity | 50. Limpet        |

## Americanizing the Art of Dancing

By JOHN B. WALLACE

DANCING as a branch of the fine arts is of comparative recent origin in America. Strictly speaking, we have no national dance, as we have no national music. The nearest approach to it is the primitive war dance of the American Indian. We also have adopted and elaborated the buck and wing and shuffle of the Negro.

Yet America is a dancing nation. Imbued with the vigor and health that comes from plenty of good food and sanitary environment, it is but natural that we should turn to the dance to work off our surplus energy. It is that superabundance of physical energy that has made the one-step and the two-step so popular with our younger generation. As they become older, however, they turn to the waltz, the one ballroom dance of perfect rhythm.

While dancing as a form of amusement always has been popular in America little attention has been paid to it as an art. There has been for a number of decades, it is true, sporadic attempts to popularize so-called esthetic dancing, but it was not until recently, especially since the revolution in Russia, that this form of physical expression has come into vogue.

Now dancing is even taught in our public schools. Not only has society adopted it, but it has percolated down to our humblest citizens, thus insuring its permanence as an institution and not a mere fad.

While credit for the recent popularity of what might be called artistic dancing—to distinguish it from the ballroom type—must be given largely to the influx of Russian dancers, who undoubtedly are of all nations the greatest masters of this art, yet it is doubtful if the teaching is left entirely in their hands the art can long survive in America. This is because the art of the Russians, while wonderful in technique and expression, is essentially an appeal to the senses. America, a melting pot of all the nations of the earth, is yet predominantly Anglo-Saxon in its ideals. While composed in the aggregate of neither prudens nor Puritans, it fails to react enthusiastically to the manifestations of either the Slavic or Latin temperaments.

Therefore to preserve this wonderful art until we can evolve a distinctive American dance, it must be shorn largely of its physical appeal, for which must be substituted appeal to the mind. Love, the foundation of all arts, as it is basis of all human efforts, provides the motivity for the dance. It cannot be eliminated without destroying the appeal of the dance. But it can be spiritualized. Instead of depicting what predominates in Russian and other European dances there can be portrayed the love of home, of mother, of brother, the love of man for man, the love of God.

It is along these lines that Marian Virginia Shipp, who in private life is Mrs. E. C. Howard, of Los Angeles, is working.

Miss Shipp is a Kentucky girl, who started out to be an illustrator and designer. While studying in New York she concluded that dancing offered a more alluring field. She studied the art under some of the best

teachers in New York, including the famous Menzeli. She now has a large studio in Los Angeles, where she has under instruction many of the daughters of the society leaders of that city.

Every year she gives what she calls a dance-drama in one of the larger theaters of Los Angeles. These productions are entirely original with Miss Shipp, who not only arranges, composes and directs, but designs all the costumes and scenery. Miss Shipp, although she borrows a little from all schools of dancing, may yet be said to have created a distinct school of her own. All her productions are distinguished by marked originality.

So successful has she been in developing talent that many of her pupils have received flattering offers to enter the professional ranks.

Her dances, while beautiful in their grace and grouping, make a distinct appeal to the mentality of the audience rather than to the senses. Her pupils are taught that the body is but the instrument for the expression of the idea. In fact, the consciousness of physical being is taken from them so that in acting their parts in one of Miss Shipp's dance-dramas they become literally identified with the idea which they are representing, just as a great actor becomes merged in the character he is playing.

Miss Shipp also has original views on the relation of the dance to the other arts.

"I am a believer," she says, "in but one art, and that is the unity of all arts in giving forth one great beautiful thought or idea of beauty and truth."

"I do not consider music greater than literature, nor sculpture greater than the pictorial arts, nor any of them worth more than dancing. Each and all these expressions are inspired by the Master Builder, and in proportion,

as an artist or a group of artists combine their faculties for expression and seek to portray or to reflect life's perfect unity and beauty, does art become worth while."

Miss Shipp carries out this creed in her dance-dramas, in which music and design are given an equal place with dancing, combining the three to make one harmonious whole.

She believes that dancing should be used only where it is the natural medium of interpretation for an idea. In this she differs from the European school. Consequently an audience is not compelled in viewing her production to draw on its imagination to the lengths often carried to absurdity in Russian and French ballets.

Two years ago she engaged one of the largest theaters in Los Angeles to stage one of her productions. Not only did a group of Jewish stage hands annoy in every possible manner but when she came to settle the bill she found that they had charged for the services of 20 men for each rehearsal, although three men had actually done the work required. Miss Shipp has plenty of good American spunk and she refused to be gouged. As a result her productions have been boycotted in every theater in the city and she is compelled to stage them at a club, which is far too small for the productions she has planned.



MARIAN VIRGINIA SHIPP